# THE HUMMING BIRD

—BY—

## E. R. KROEGER

REVISED EDITION WITH BIOGRAPHICAL SKETCH, FINGERING, PEDALING, AND INSTRUCTIVE ANNOTATIONS BY

The COMPOSER

St. Louis London

Grade 4-A Price 70 Cents (Old No. 626) New No. 723

PROGRESSIVE SERIES COMPOSITIONS

Catalog No. 723 Grade 4-a

# THE HUMMING BIRD

BIOGRAPHICAL SKETCH—ERNEST R. KROEGER.

Born at St. Louis, Missouri, August 10, 1862.

MR. KROEGER was born August 10, 1862, in Saint Louis, Mo., where he now resides. His musical abilities were discovered during early childhood, and he began his studies at the age of five. His instructors were his father, Egmont Froehlich, Waldemar Malmene and Charles Kunkel, in piano; W. Malmene, W. Goldner and P. G. Anton, in harmony, counterpoint and composition; E. Spiering, in violin; L. Mayer, in instrumentation.

At the age of twenty-three he entered upon his career as a musician. Since that time he has been constantly before the public as composer, pianist, organist, teacher, conductor, editor, lecturer, and writer upon musical topics. He has been President of the Music Teachers' National Association, and President of the Missouri Music Teachers' Association. He was appointed "Master of Programs" on the Bureau of Music at the Saint Louis World's Fair, and for his work there, was elected an Officer of the French Academy. He was also recently elected a member of the National Institute of Arts & Letters.

Mr. Kroeger is a Member of the Board of Examiners of the "Progressive Series" published by the Art Publication Society, of Saint Louis; Director of the College of Music at Forest Park University, and Director of the Kroeger School of Music, both of Saint Louis. He is also organist of the Church of the Messiah in the same city.

In 1906 Mr. Kroeger was adjudicator of the Welsh Eisteddfod at Canton, Ohio, and Chairman of the Judges at the Eisteddfod at San Francisco, in 1915. He conducted the instrumental course in music at the Summer Session of the University of California, in 1915, and has been engaged to do similar work at Cornell University during the summer of 1916.

He is one of the Founder Members of the American Guild of Organists. For ten years he was conductor of the Morning Choral (Ladies) Club, and was also conductor of the Amphion (Male Chorus) Club, both of Saint Louis.

Mr. Kroeger's compositions have been extensively published in the United States and Europe, and have been considered typical of some of the best work done by American composers, and are frequently found on programs. For many years his piano recitals have been prominent among the season's musical attractions, and at these recitals he has played over seven hundred compositions from memory.

THE POETIC IDEA. Quite a number of composers have named their compositions after the different species of birds; Liszt's "Nightingale"; Schumann's, "The Bird as Prophet;" Saint-Saens, "The Swan," and others.

Mr. Kroeger has given a good imitation of "The Humming Bird." It is quite characteristic, and one can imagine the light winged bird, flying rapidly, producing a humming sound, as it lights here and there, sipping sweets from the fragrant flowers.

This composition is original in both form and contents. The varied harmonies are well contrasted, while the transition from A flat major to E major is both agreeable and interesting.

*Copyrighted 1913, United States of America, Great Britain and International Copyright Union and Austria by Art Publication Society, St. Louis, Mo., U. S. A. Copyright Canada 1913 by Art Publication Society, Limited. Rights of Translation and all other rights reserved.*

The student will be well repaid by learning this piece from memory and adding it to his repertoire.

FORM-ANALYSIS. There are two Divisions to this work, and it is in the simple or composite song form.

FIRST DIVISION. (First part; 8 measures.
(Second part; 24 measures.

SECOND DIVISION. (First part; 8 measures.
(Second part; 8 measures.
(Third part; 8 measures like the First part.

THIRD DIVISION. (The entire First Division with a Coda of 8 measures.

TEMPO. The tempo is marked allegro ♩=96, which is a rapid movement, ninety-six half notes to one beat of the metronome. This being but two accents in each measure, falling on the first and third beats. While marked 4/4, it is really in 2/2 time; however, it is better to count the four at first until the desired speed is attained. In the second part the term "un poco meno mosso" is used, which means, that this is not to be played so fast, as the preceding movement. Tempo Primo is to return to the original tempo. There are no "ritards" introduced, so the piece moves along at a steady pace, the ending being as fast as any of the other measures.

TECHNIC. There are no ornaments in this composition, so one should observe the slurs, and general figuration of the runs and chords. The first division is in the style of an Etude, and is excellent practice, the difficulties to be overcome are those of finger dexterity and evenness of tone-quality. In the second division a melody is to be sung, and its form is determined by the slurs. Each slur represents a sentence, so raise the hand at the beginning of each one, and then take the hands from the keys at the end, making a slight pause between them. Observe the Double Sharps, and Accidentals closely.

TOUCH. A light leggerio touch should be used in the scale passages. Touch by stroke in the Chords, and a good sustained legato in the melody.

PEDALS. The Pedals have been carefully marked by the author. In the softer (dolce) passages the soft Pedal may be used to advantage.

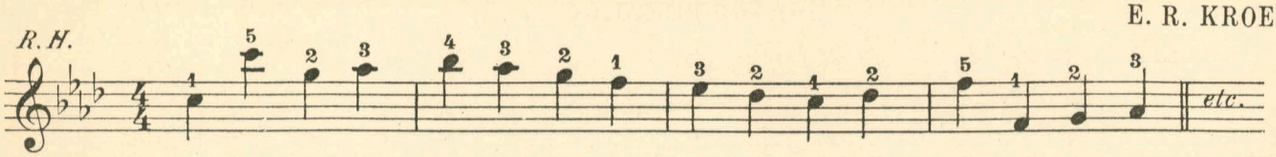
MEMORIZING. Note the Form-Analysis closely, and there will be no trouble in memorizing this composition.

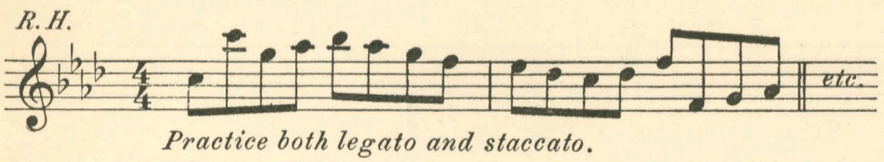
SUGGESTIONS. One should be careful not to make this delightful piece too mechanical; avoid playing it too fast, so that the runs become blurred, and the beauties in the Melody become lost. It has a sub-title, "Impromptu," which allows the performer considerable latitude in the interpretation. Spontaneity and freshness, with clearness, will best represent the composer, as these are the qualifications to be desired.

## TECHNIC TO

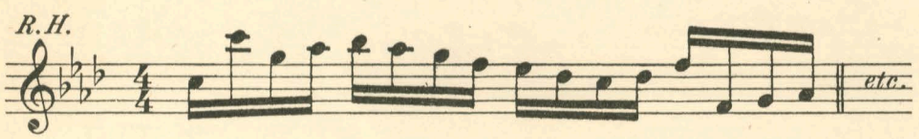
# "THE HUMMING BIRD"

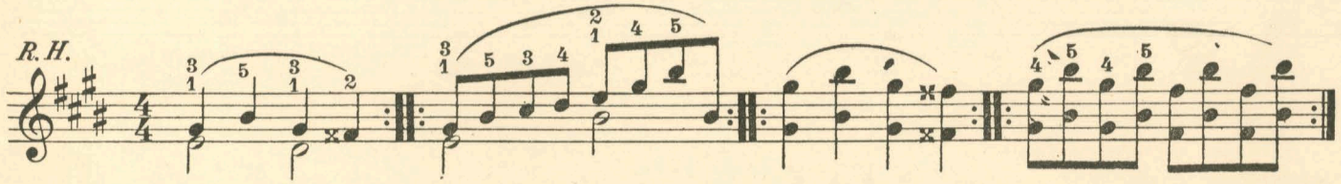
E. R. KROEGER.

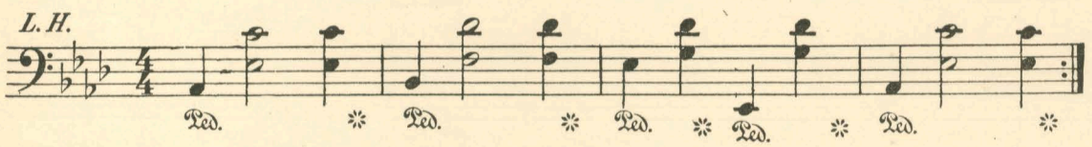


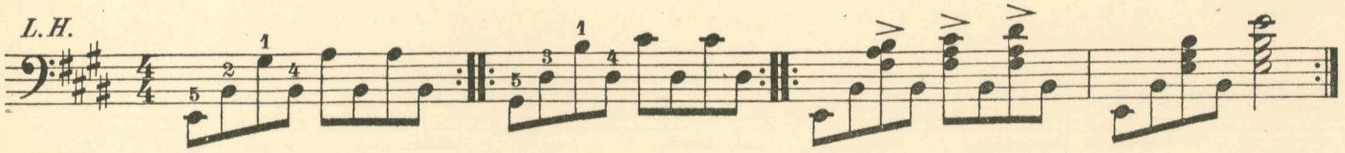




*Practice both legato and staccato.*



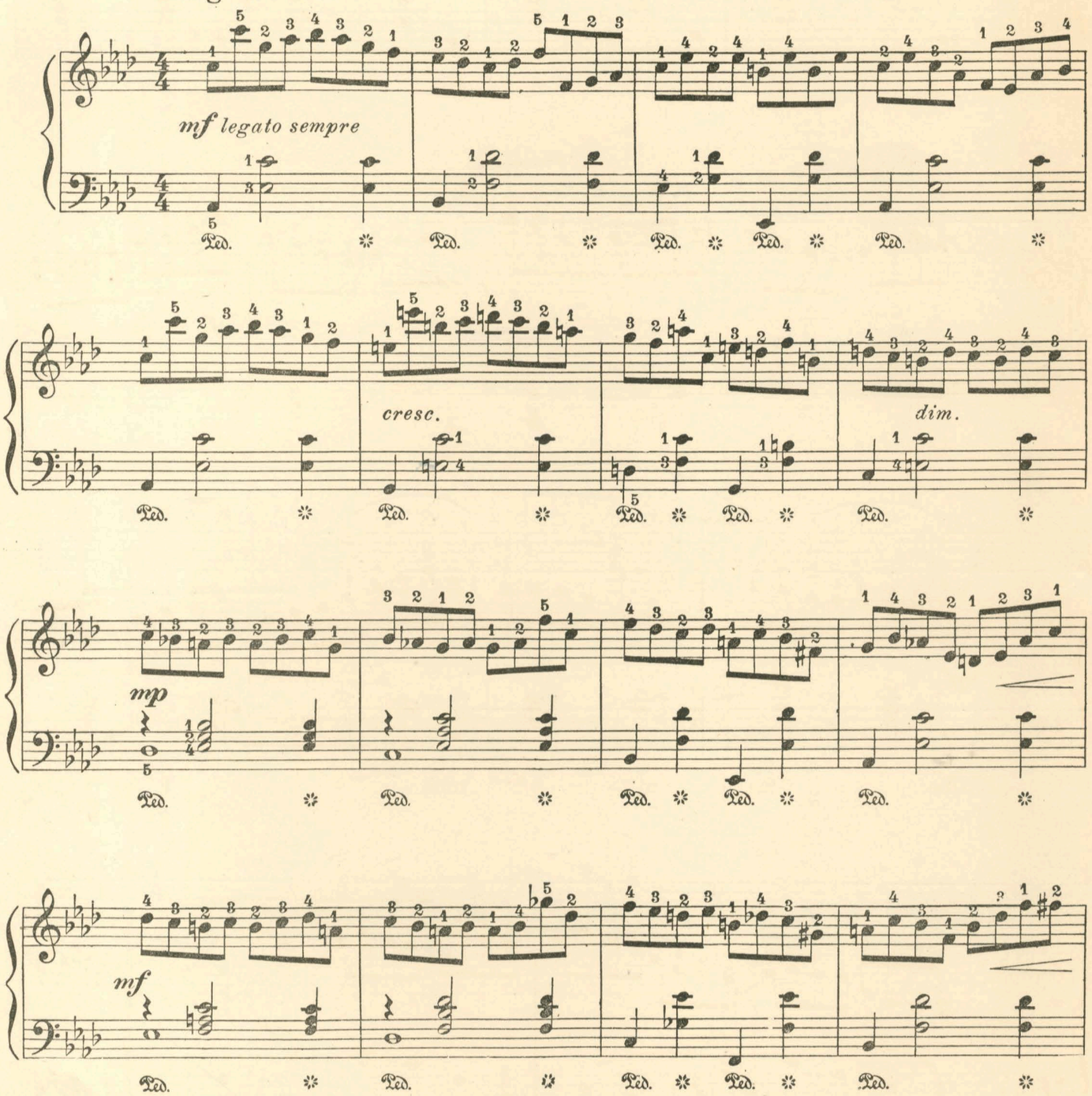



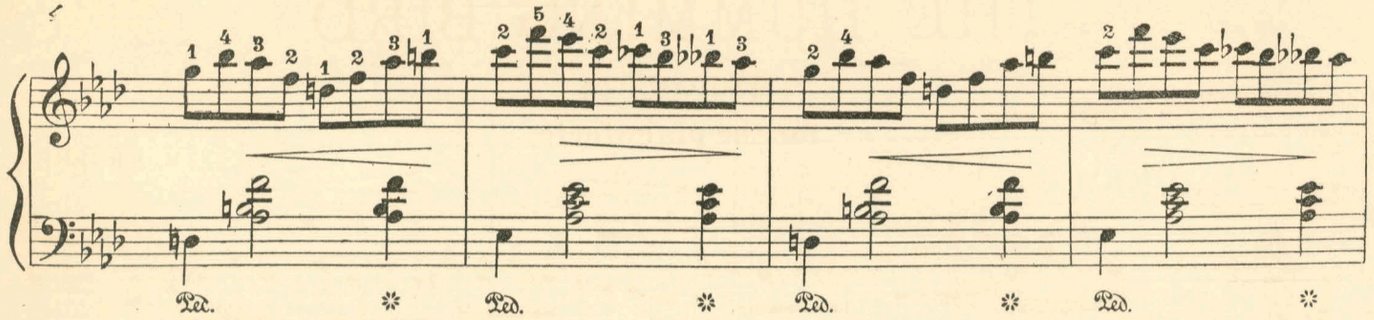
# THE HUMMING BIRD

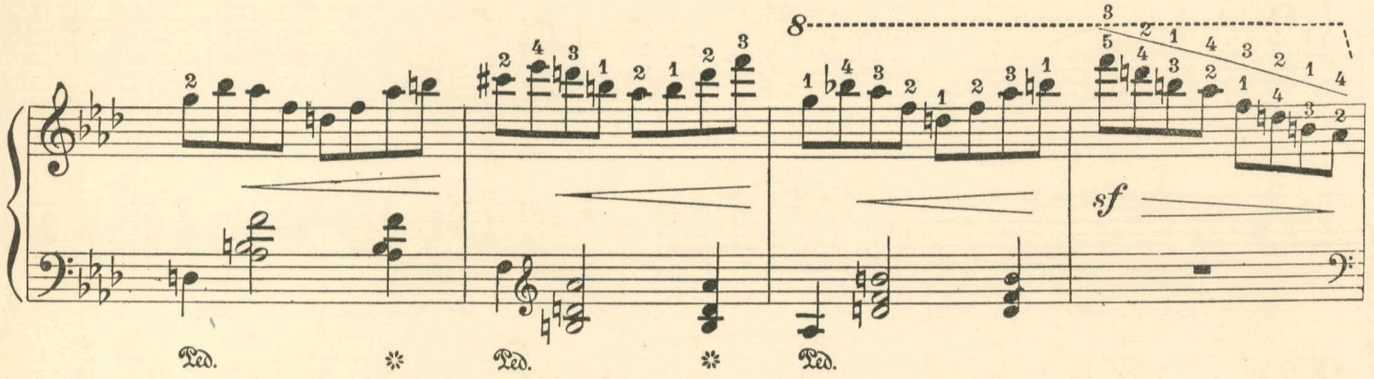
## IMPROMPTU
### for the pianoforte.

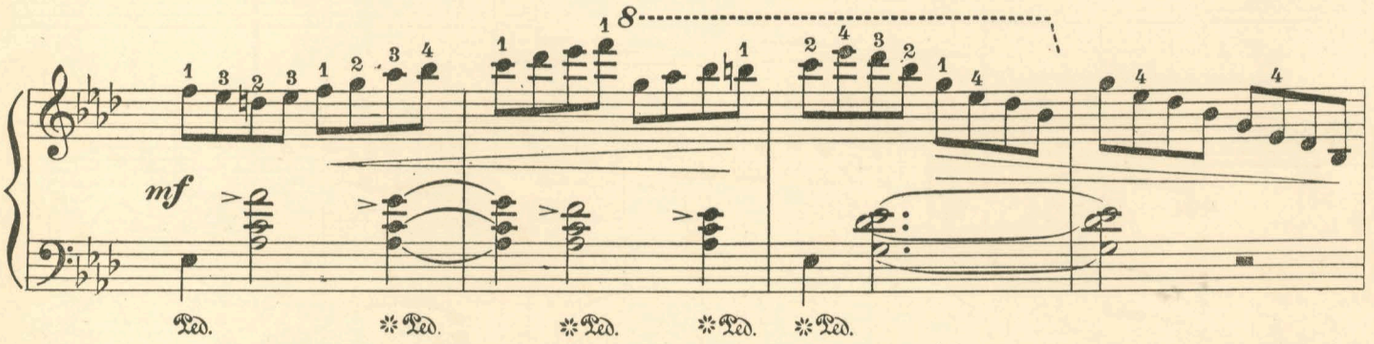
E. R. KROEGER.

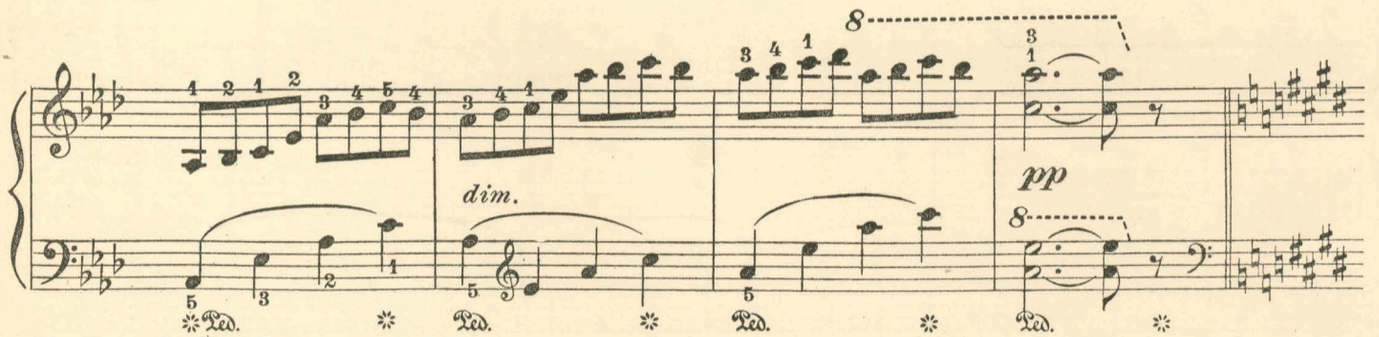


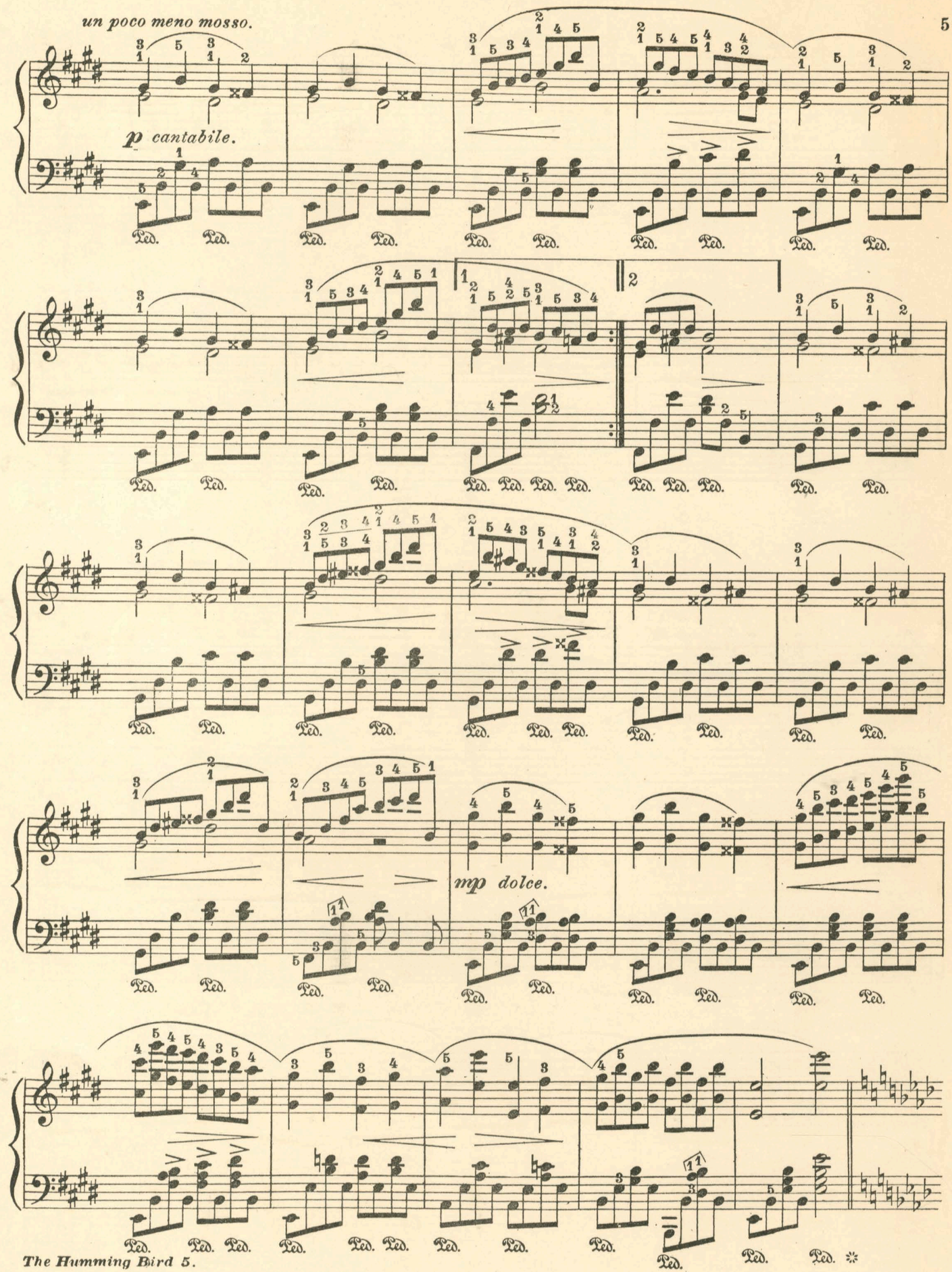

*Copyrighted 1913, United States of America, Great Britain and International Copyright Union and Austria by Art Publication Society, St. Louis, Mo., U. S. A. Copyright Canada 1913 by Art Publication Society Limited. Rights of Translation and all other rights reserved.*

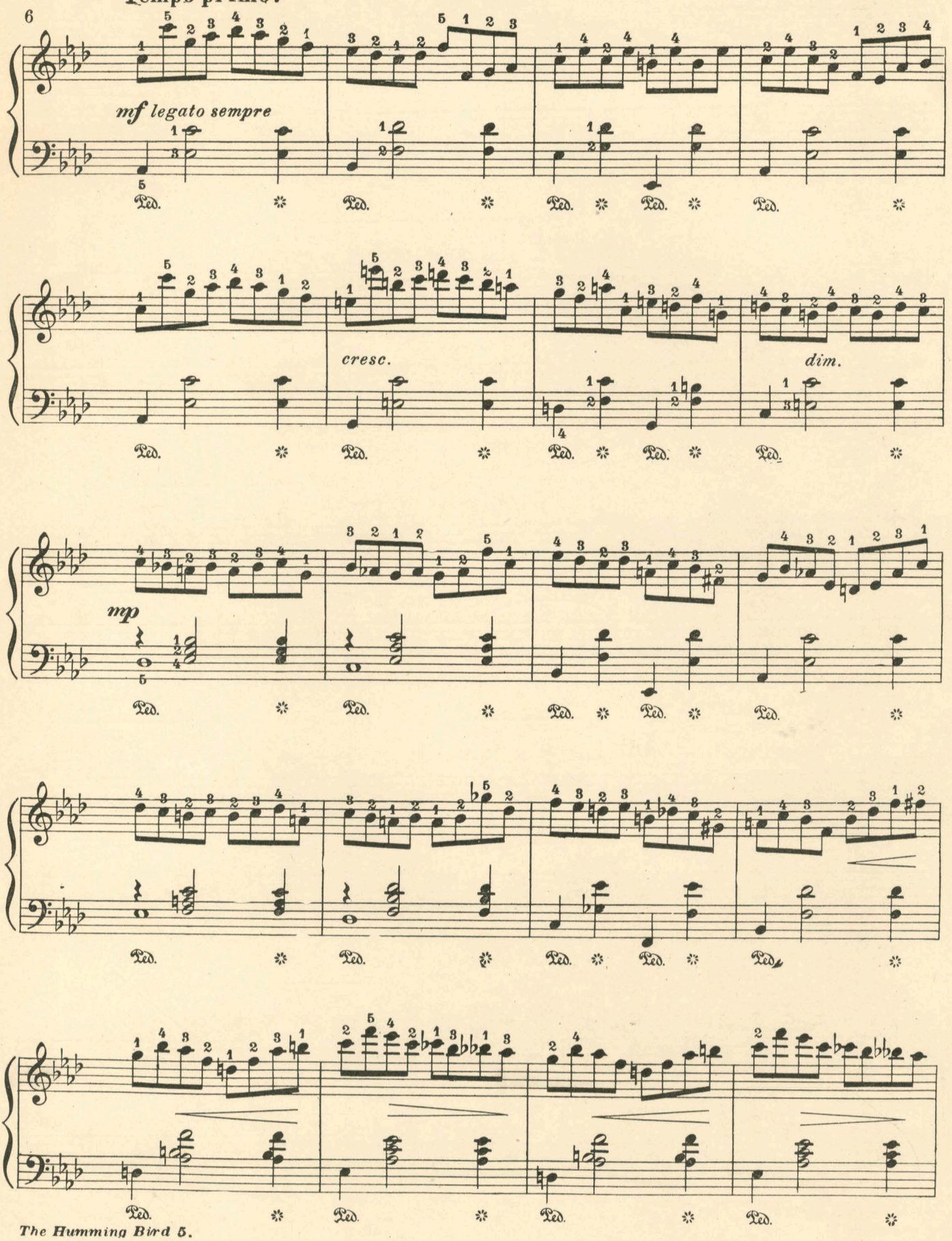

Ped.
Ped.
Ped.
Ped.

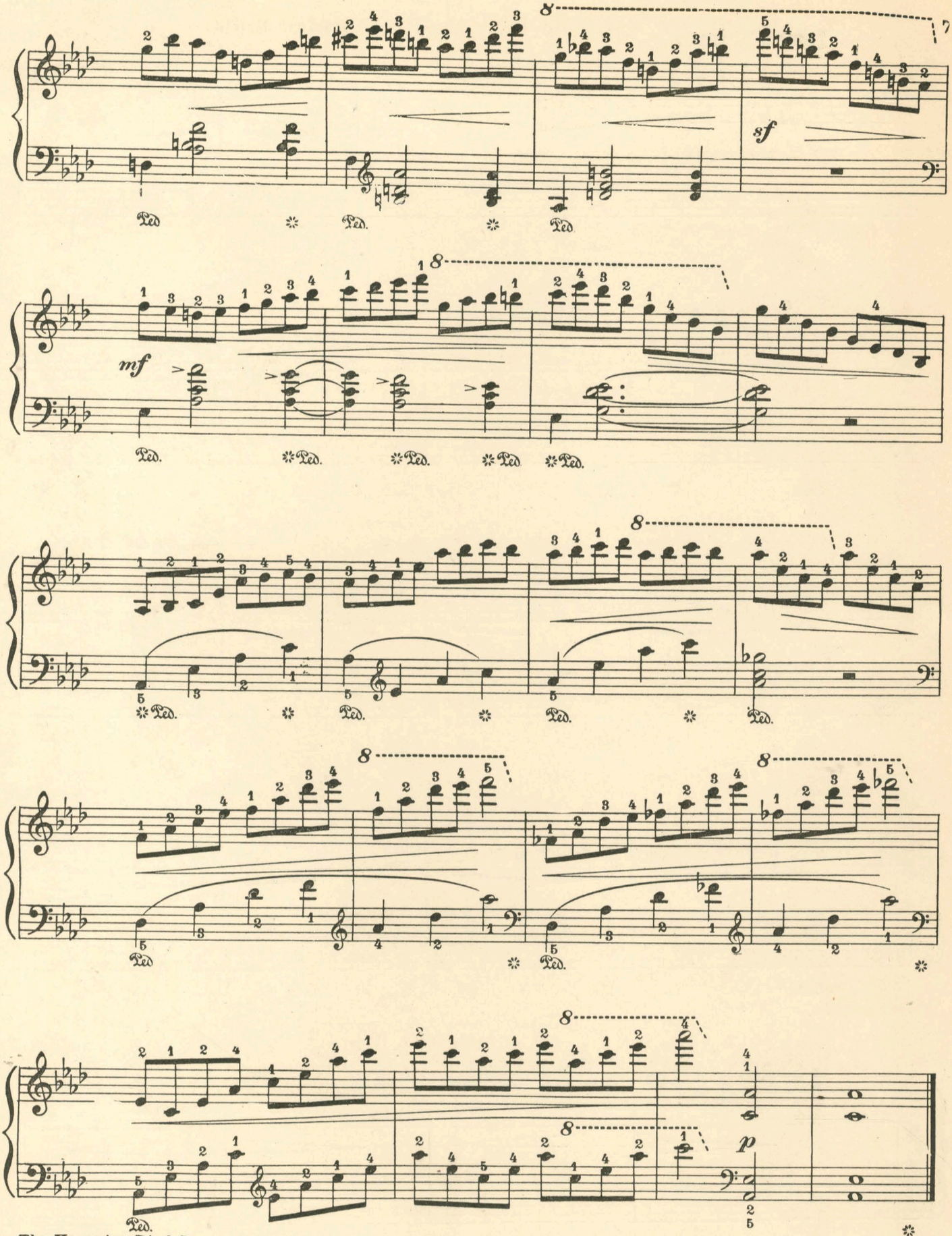

8
sf
Ped.
Ped.
Ped.


8
mf
Ped.
Ped.
Ped.
Ped.
Ped.


8
dim.
pp
8
Ped.
Ped.
Ped.
Ped.


un poco meno mosso.
p cantabile.
mp dolce.


Tempo primo.
6
mf legato sempre
cresc.
dim.
mp
Ped.


8
sf
mf
Ped.
p

## RECITATION QUESTIONS ON THE HUMMING BIRD

1. –When and where was Mr. Kroeger born?
Ans.

2.—Write a short account of the Poetic idea.
Ans.

3.—Write out the Form-Analysis.
Ans.

4.—What is the tempo marked?
Ans.

5.—How many accents are there in each measure?
Ans.

6—What does Tempo Primo mean?
Ans.

7.—What touch is to be used?
Ans.

8.—How should the pedals be used?
Ans.

9.—How should this piece be played to get the composer's thought?
Ans.

10.—Name some of his most important works.
Ans.

11.—What is the general opinion in regard to the work.
Ans.

12.—Name some of his orchestral works.
Ans.

For Teacher's Record

Class No._____

Received _____

Pupil_____

Grade (on Scale 100)_____

Address_____

Teacher_____

**To Music Teachers and Students**—The most laudable and widely agitated movement in professional musical circles at present, proposes—

1st—The Standardization of Music Teaching and Study.

2nd—The Allowance of Public School Credits for Music Study under Outside Teachers.

**The "Progressive Series of Piano Lessons,"** edited by LEOPOLD GODOWSKY (Editor-in-Chief), with the assistance of JOSEF HOFMANN, EDGAR STILLMAN KELLEY, EMIL SAUER, the late W. S. B. MATHEWS, (Co-Editors), and over twenty other contributors, is a complete course of correlated text-material, consisting of carefully graded Lessons, Exercises, Studies and Annotated Compositions. It enables all earnest teachers and pupils to meet the most exacting requirements. It is the only text-work that makes it possible for the Private Piano Teacher, Public School, Conservatory and University to work in perfect harmony with each other. Thousands of schools, conservatories and private teachers have adopted it.

**The Society will submit text-material for inspection to those interested.**

**ART PUBLICATION SOCIETY**

**Address— Dept. S.** **St. Louis, Mo.**